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THE
HISTORICAL
POCKET LIBRARY;
OR,
BIOGRAPHICAL VADE-MECUM.
SIX VOLUMES.

CONSISTING OF

- I. The HEATHEN MYTHOLOGY.
- II. ANCIENT HISTORY.
- III. The ROMAN HISTORY.
- IV. The HISTORY of ENGLAND.
- V. GEOGRAPHY.
- VI. NATURAL HISTORY.

THE WHOLE FORMING A
MORAL and COMPREHENSIVE SYSTEM
OF
HISTORICAL INFORMATION,
FOR THE
Amusement and Instruction of the young Nobility
of both Sexes.

BATH: PRINTED BY S. HAZARD;
FOR C. RILEY, STATIONER, LUDGATE-STREET,
LONDON.—1790.



ADDRESS TO THE PUBLIC.

THE Principle on which the Six Volumes, here announced to the Public, were originally projected, and the plan on which they are executed, are briefly as follow :

HEATHEN MYTHOLOGY.

THE first Volume, containing the History of the Heathen Gods and Goddeses, Demi-gods, and other Fabulous Deities of the Ancients, affords a moral and comprehensive detail of the different imaginary attributes, and idolatrous ceremonies of the Pagan world, designed to illustrate the HEATHEN MYTHOLOGY, and facilitate the study of HISTORY, POETRY, PAINTING, STATUARY, &c. Wherein we have likewise endeavoured

to shew that the mythology of the heathens was founded on scripture.

ANCIENT HISTORY.

THE ELEMENTS OF ANCIENT & UNIVERSAL HISTORY, sacred and profane, form the second Volume—in which every thing memorable is exemplified, in the conduct and character of the most distinguished kings, queens, warriors, and philosophers, of former times.

HISTORY OF THE ROMANS.

THE ROMAN HISTORY, illustrating the unparalleled and glorious periods of the Roman republic, comprises the third Volume:—The history of which cannot be too much attended to, nor too early inculcated into the minds of youth, especially those of an high rank.

HISTORY OF ENGLAND.

THE ENGLISH HISTORY, biographical and chronological, in which is comprised every important event in the History of England, from the earliest accounts, forms the fourth Volume; the utility of which, to enforce here would be unnecessary.

GEOGRAPHY.

G E O G R A P H Y.

THE fifth Volume contains an account of the different nations, ancient and modern, so far as relate to their situation and climate, their rise and fall, their customs and manners; including a description of each country on the respective productions of which commerce has been established, and society cemented, for the good of mankind.

N A T U R A L H I S T O R Y.

NATURAL HISTORY, composes the concluding Volume, treating of Quadrupeds, Reptiles, Birds, Insects, Trees, and Flowers. This engaging subject, much as it is neglected, is of all others, however, the most necessary to finish a polite education, imperceptibly, as it softens and humanizes the mind, while, by leading us to this sublime truth, that nothing is created in vain, we learn, what ought to be the ultimate object of all our pursuits, a knowledge of GOD, of ourselves, and of the beings he has formed for our use, support, and protection.

SUCH are the general outlines of the present work now submitted to the candid judgment of Parents and the Guardians of Youth: a work, whose sole object is to form a happy union of instruction and amusement. In a word, to render, what has been perverted into an irksome burthen to the youthful mind, an agreeable and a rational pastime.

THE Proprietor presumes not to foretell the success which will attend his endeavours to promote the real interests of virtue and knowledge. He begs leave, however, to declare, that no trouble, no expence, have been spared to render the present, unimportant as it may appear from a superficial glance, a work of lasting utility to the rising generation, by .

The PUBLIC's obliged and devoted servant,

No. 33.
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GEORGE RILEY.

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INTRODUCTION.

INTRODUCTION.

MYTHOLOGY is an handmaid to the classics, poetry, painting, sculpture, and every species of refinement that can adorn the mind or embellish human society. It is the key which unlocks the stores of antiquity, and the source from whence the modern artist and author derive subjects for their works of ingenuity and excellence. MYTHOLOGY should, therefore, be one of the first studies of youth.

HAVING, thus, given a general idea of the utility and importance of MYTHOLOGY—to prevent its misapplication, it is proper we should briefly sketch its origin,

gin, progress, and principle. For the young student, not being informed of these particulars, has, frequently, imbibed principles of licentiousness, instead of virtue, while they were entertaining themselves with a system of fable, they knew not whether they ought to believe or discredit. Understanding it was the faith of HOMER, HORACE, VIRGIL, OVID, and others, whose sense and genius have so justly rendered them the admiration of succeeding ages, the youth, in his admiration of these illustrious characters, must imagine, that he mistook the most sublime truths for the most absurd fictions. But when reason recovered itself from this prejudice, the credit of these distinguished authors must have proportionably fallen, from recollecting they believed such a farrago of fable and romance. Youth has not sufficient experience to discover that men of the greatest minds frequently adopt popular errors which, although they are themselves convinced of their fallacy, might injure, perhaps, society, were they recanted by persons of such distinguished

distinguished discernment. To this principle, may be attributed the countenance which the most learned, sensible, and ingenious men have given to several absurd systems of religion and policy—but which were, nevertheless, deserving preservation for their tendency to controul the depravity of human nature. MYTHOLOGY is, therefore, neither to be condemned as a monstrous combination of fiction, nor implicitly believed as a system of religion.

HAVING, thus, shortly stated some particulars relative to the origin, and progress of MYTHOLOGY, it remains to say a few words respecting the principle on which MYTHOLOGY is to be studied with its reference to literature and the liberal arts.

THE antient poets being the models from whence the best and classical poets of all succeeding times have formed their excellence, frequent allusions are made in modern poetry to the heathen deities which render
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the beauties of verse obscure unless they are elucidated by a competent knowledge of MYTHOLOGY. The sculptor and painter equally study the antique, and therefore, to discern the intention of their various effects, and the beauties with which their works abound, the connoisseur must found the basis of his taste on MYTHOLOGY. Neither the design or the propriety of the execution can be understood without an adequate knowledge of the heathen divinities. To supply the student with a compendium of this indispensable information is the purport of the following system. And while we submit it to the pupil we have endeavoured, to render it worthy the perusal of the adept in knowledge, by displaying the source of characters whose origin and real existence were enveloped amidst the obscurity of fable.

WE have reduced this explanation to a system which was only, by many authors, mentioned, by slight opinions founded on a few detached examples.

WE

WE hope therefore, our endeavours to explain while we remove the former inconveniences attending the study of MYTHOLOGY will be received with that candour and encouragement our intentions may be thought to merit.

RELIGION being indispensable among every nation or people, whether savage or civilized, it is dictated to the human mind by nature and policy, according to the climate of the country, the constitution of the people, and the government of the state, society, or community. Thus the Greeks and Romans, like every other nation, had their religion, and naturally formed it from those systems which, having a prior existence, could give it the sanction of antiquity. The origin, therefore, of this MYTHOLOGY was the faith of the Jews as contained in the bible. But as every religion is tinged with the manners of the people where it is professed, the bible was turned, by the Greeks, into their pantheon. The principal agents concerned
in

in the facts recorded in scripture were selected by the MYTHOLOGISTS as persons proper for the exercise of their fabulous invention. And so artfully have they availed themselves of the truths of scripture, that it requires a considerable degree of study and attention to develope the source from which the Greek deities have been drawn. To enable therefore, the young student to trace the analogy, which he will find a peculiar gratification to, an enquiring mind, the following brief system has been written. And when he finds the scripture on which his own faith is founded was the basis of the heathen MYTHOLOGY, the principles of his religion must derive a considerable increase of sanction and stability. When he perceives that ADAM, NOAH, MOSES, AARON, SAMSON, DAVID, &c. were believed by the heathens to have existed—although they have obscured their actions and characters by their propensity to fable, he must receive it as an additional authority in favour of the veracity of the bible, which

which is hereby proved to have been equally the faith of the Jew, Gentile, and Christian.

THE progress of MYTHOLOGY was greatly accelerated by its being so admirably adapted to flatter the vanities and passions of human nature, while it stimulated them to the exercise of the most distinguished virtues and glorious actions. The Romans, perceiving its effects on the Grecian character, most wisely adopted it for their religion. That man should always be incited to disinterested virtue and noble enterprize, every house, street, grove, sea, river, valley, and mountain was filled with a peculiar divinity. Having no idea of the omnipresence of the Almighty, their imagination created the various species of gods and goddesses to fill every place in order that man should not find a situation where he was not observed by some of those divinities for whom he was taught to have the greatest veneration.

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MYTHOLOGY.

BEFORE we proceed to give our brief system of Mythology in detail, it may be proper to take a short view of the world, from the creation to the deluge, according to the fabulous doctrine of **HESIOD** and **OVID**.

CREATION.

CHAOS, according to the opinion of **HESIOD**, in his book entitled, *The Origin of the Gods*, was a confused mixture of all things that were afterwards separated into their respective elements, of which the universe was composed. Thus the fire and air, as being the lighter

bodies, were placed in the highest departments of creation, while the earth and water, as the most heavy, were deposited in the lowest.

THIS being described by OVID as a metamorphose, is a direct acknowledgement of a christian tenet, which is, that GOD created the world from nothing. For if he meant by CHAOS any other than a non-entity, he could not describe the new disposal of the elements as a change of substance, which is certainly understood by the word metamorphose.



FORMATION

FORMATION OF MAN.

THE Earth being separated from the other elements, Man was formed to inhabit it as lord and possessor of all it contained. Thus according to **HESIOD**, **PROMETHEUS**, the son of **JAPETUS**, formed man of tempered clay which he afterwards animated by fire he stole from heaven.

THIS fable contains the pagan acknowledgment of God creating man agreeable to the doctrine of christianity. **ORPHEUS**, in his hymn of **SATURN**, calls **PROMETHEUS** God by describing him to be the husband of **RHEA**, who was the wife of **SATURN**, the acknowledged supreme of the heathens.

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THE FOUR AGES.

ALL things being, thus, ordered, the world was divided into four ages, which were named agreeably to their qualities. The first was called the GOLDEN AGE, from justice and innocence reigning throughout the earth, and every soil producing what was necessary to the subsistence and enjoyment of mankind. The second was called the SILVER AGE from human nature beginning to degenerate, the heavens to be inclement, and the earth to withhold its spontaneous bounties. The third was called the BRAZEN AGE, from man being more licentious, while perfidy and avarice began to shew the crimes of which they were capable. And the fourth was called the IRON AGE, there not being a crime which the sword had not committed.

THIS fable seems to have been taken from the history of DANIEL, and from the famous statue of which the king NEBUCHADNEZZAR dreamed. The head was gold, the body and arms silver, the thighs brass, and the legs iron. The gold represented the first monarchy which was the Chaldean; the silver the second founded by CYRUS who transported to Persia, the Chaldees and the Medes; the brass, the third which ALEXANDER established upon the throne of Macedon, after having vanquished the Persians; and the iron meant, undoubtedly, that of the Romans, which, although the most powerful; was the cause of fire and sword committing the greatest disorders among human society.

S E A S O N S.

WHEN SATURN, who governed during the golden age, was driven from heaven, JUPITER, his son, who had dethroned him, possessed himself of the dominion of the universe. He divided the year into seasons. The SPRING, that was before perpetual, had only a fourth portion which was succeeded by the heats of SUMMER. Then came AUTUMN loaded with the ripened fruits, and afterwards, WINTER, charged with storms and frosts, was ordered to close the year.

As the decline of virtue was depicted by the mythologists in the different ages from that of the golden to the iron age, the difference of the SEASONS they have described to have followed as a consequent punishment of mankind for their enormities. For from this difference

firence of season arose the inclemency of weather, the
 sterility of the earth, and the necessity of man to la-
 bour for his subsistence. This perfectly accords with
 the doctrine of Moses who describes God in vengeance
 for the vice and ingratitude of his creatures, to have
 suspended the spontaneous bounties of the earth, that
 man should earn his bread by the sweat of his brow,



GIANTS

GIANTS attempting HEAVEN.

AS if the earth were too limited for the exercise of that vice which had now debased the face of nature, the mythologists describe it to have had the presumption to have attacked heaven itself. They piled mountains upon mountains. Ossa was placed upon Pelion, and so high had the giants raised their presumptuous arms, that we are informed their audacious fabrics touched the stars. JUPITER, the master and sovereign of the gods, with his thunder broke the mountain Olympus and renversed Ossa, which, with its wreck entombed these daring invaders. The blood of these giants is said to have produced a new race of beings who possessed all the violent enormities of their predecessors. They were, consequently, equally despised and abandoned by the gods. They delighted in no

thin

thing but murder and depredation, which was an evidence they derived their existence from blood alone.

THIS fable appears to be a copy of what we read in scripture relative to the angels warring against the supreme Being. By the giants is certainly meant those evil spirits who had power to reach heaven. Piling mountains on mountains in order to scale the celestial walls, is only descriptive of the power those angels had to gain, by their wings, the heights where Providence sat enthroned in his power. They were described to be giants more from the magnitude of their designs than from the greatness of their strength.

LYCAON.

LYCAON.

JUPITER, hearing of the wickedness which reigned upon earth, descended from heaven to be a witness himself of their enormities before he punished them. In his travels, he came one night to the palace of LYCAON, king of Arcadia. He told them he was a god, which caused the people immediately to sacrifice to his divinity. This religious zeal, LYCAON derided. Jealous of the homage paid to JUPITER, he stole at night into his chamber and would have murdered him. But his design proving abortive, he had recourse to a more subtle—though not less cruel and atrocious machination. He took one of the hostages he had from MOLOSSUS, and, having slain and dressed him, he set him before JUPITER as a banqueting dish. This outrage and insult being observed by the deity, he immediately

diately destroyed with lightening the palace, and turned the abominable tyrant into a wolf, of which he had before the name, heart, and nature.

UNDER this fable of LYCAON seems to be couched the character and conduct of SATAN, who from being an arch-angel, was not only turned into a demon—but, also, a serpent, which is as descriptive of his treacherous wiles and malicious designs to destroy the peace and purity of human nature—as the form of a wolf was applicable to the vile and rapacious nature of LYCAON. JUPITER destroying with lightening the palace of this prince, is strongly imitative of the downfall of SATAN from the mansions of bliss, by the thundering hand of the Almighty.

DEUCALION

DEUCALION and PYRRHA.



JUPITER finding that all mankind were immerfed in vice, determined to extirpate by a univerfal deluge, the human race. But in order to re-people the world, he fpared DEUCALION and PYRRHA, as they were the only two who had preferved their innocence amidft the general corruption.

XOLIAOUE

DEUCALION

DEUCALION was the son of PROMETHEUS. He married PYRRHA, daughter to EPIMETHUS. When he reigned in Thessaly, JUPITER executed his threat of the deluge. The seas overspread the highest mountains and the clouds of heaven, furcharged with waters, disburthened themselves over the face of nature. This Prince with his wife PYRRHA saved themselves by embarking in a ship, which amid the waste of waters rested upon Parnassus where they remained until the land appeared. The flood having subsided, this pair proceeded to consult the oracle of THEMIS how they should restore the human race. The answer was that if they cast behind them the bones of their great mother, mankind might be renewed. They took stones, the bones of their mother, the Earth, and cast them over their shoulders. Those which DEUCALION threw turned to men, while those thrown by PYRRHA became women.

By this fable is evidently described the deluge which happened as mentioned in scripture. DEUCALION and

and PYRRHA are NOAH and his wife. Their consulting the oracle of Themis which means in Greek, WHAT IS PERMITTED, is obviously analogous to their having leave to re-people the earth. Their being ordered to cast the bones of their mother behind them, is indicative of NOAH and his wife being ordered to leave the rocks on which they had rested and proceed with all the living creatures they had preserved in the ark, that the earth might again become fruitful, and man be multiplied.



CÆLUS and TERRA.



THESE divinities were, according to the Greek mythology, brother and sister. They married each other, and, among several children, had SATURN. TERRA was called the mother of the gods, and was adored under the different names of Cybele, Rhea, Ops, Pales, Vesta, and Bercynthia. She was skilful in physic, and caused the earth to produce its stores by the means of

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fertility

fertility and cultivation. The chief place of her homage was at Pessinuns, a city of Phrygia, from whence her image was removed to Rome by Scipio Naffica.

THE Heaven thus being fabled to have married the Earth, is illustrative of a truth that is equally divine and philosophical. It shews that, from the physical harmony of both, the Earth derives all her produce, and that Heaven has condescended to be her mate in order to assist her in producing and blessing their offspring with those bounties which both join in dispensing to the sons of nature. The skill of physick which is attributed to TERRA means only that all medicine is produced from the earth.* And from our being provided with every comfort and necessary by heaven fostering the earth, we are taught the same truth and duty which we learn from scripture—that it is to Divine Providence we owe all we possess, and to this benign power alone our gratitude should be directed.

CÆLUS and TERRA being described to be sisters, shews they have no distinction in the scale of creation. But on the contrary, that they were formed by the same almighty power. How illustrative is this of those tenets which are taught by the christian religion and philosophy! The heathens have, in this fable, acknowledged that God was "the creator of heaven and earth."



SATURN.



SATURN is thought, by some, to have been called SATURNUS, from being SATED with the devouring of his children. However this may be, he is described by the mythologists to be the son of CÆLUS and TERRA. He married his sister OPS. His brother TITAN resigned to him the kingdom on condition that he should have no heir male without exposing him to death, in order

order that the kingdom should revert to the posterity of his brother. Agreeably to his oath, SATURN devoured all his male children. When JUPITER and JUNO were born, his wife, OPS, sent away the son, and presented SATURN with a stone wrapt in cloaths instead of his heir. NEPTUNE and PLUTO, his next sons, she preserved in the same manner. TITAN, being apprised of this artifice, commenced hostilities against SATURN and imprisoned his wife. But JUPITER, vanquishing TITAN, restored his mother to liberty. SATURN, hearing that it was decreed that his son, JUPITER, would deprive him of his kingdom, would have had him destroyed. The son being secretly informed of the father's intentions, dethroned, and obliged him to seek an asylum in Italy. In his reign, was the golden age, when the earth was spontaneous in its produce, the lands unappropriated, and man without contention.

MANY have supposed that SATURN was meant, by the mythologists, to personify TIME. But we rather

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think

think he is the fabulous representative of ADAM. His being driven from his kingdom, and obliged to wander as an outcast is strongly descriptive of our first parent being driven out of paradise and forced to cultivate the earth for his subsistence. The golden age that is said to have been during his reign is, indicative of those blessings with which the garden of Eden is, in scripture, described to have abounded.



JUPITER.

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JUPITER.



JUPITER was the son of SATURN and OPS. He was twin-born with JUNO in CRETE. To avoid his father devouring him, his mother privately sent him to mount IDA where he was reared and educated. He married his sister, JUNO, expelled his father, and divided the dominion of the world between himself and his two brothers—PLUTO and NEPTUNE. To PLUTO

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he consigned the government of the infernal regions, to NEPTUNE he allotted the dominion of the sea, while he reserved to himself the sovereignty of heaven and earth. He was held in the greatest veneration among the Pagans. They invoked him by different names according to the nature of their petitions. When hospitality was violated, he was addressed as JUPITER LEONIUS; when friendship was betrayed, he was petition'd as JUPITER PHIUS; when companions were treacherous, he was venerated as JUPITER HETERIUS; when kindred proved unaffectionate, he was sacrificed to as JUPITER HERMOGENUS; and when any league was broken, he was invoked as JUPITER EUPHORCIUS. His arms were thunder and his symbol was an eagle. He was suckled by a goat and nursed by the Corybantes, a sort of jugglers, who dwelt in mount Ida. By the found of their cymbals, they prevented the cries of JUPITER from reaching the ears of SATURN. His successful wars with the giants who were called Titans from his uncle, established his kingdom upon so secure a foundation as was never afterwards to be shaken.

By

By JUPITER the heathens certainly have described the supreme deity. His dividing the dominion of the world between himself and his two brothers, is very picturesque of what we are taught to believe respecting the Trinity. The unlimited power with which the Pagans have invested him, perfectly agrees with the attribute of omnipotence which our faith assigns to the creator. His arms being thunder is analagous to God being able to blast mankind with "the breath of his nostrils." And his symbol of the eagle is applicable to the Almighty seeing and knowing all things.



APOLLO,

APOLLO.



APOLLO was the son of Jove and LATONA and the sister of DIANA. He was born in the island Oritia (Delos) where his mother fled to avoid the jealous anger of JUNO. He is the god and inventor of physic. He is invoked as the divinity of poets and is described to have been beardless. He likewise presides over music and divination. Having affronted JUPITER, he was driven from

from heaven and, arriving on the earth, he served **ADMETUS**, king of Thessalia as a cowherd. He assisted **NEPTUNE** in building the walls of Troy. He destroyed the serpent, **PYTHON**, which was engendered by the putrid state of the earth after the deluge; for which exploit the Pythian games were instituted. Having defied the power of **CUPID**, he fell a victim to the God of Love by his passion for **DAPHNE** who was changed by **DIANA** into a laurel to preserve her chastity. **APOLLO**, being obliged to embrace this tree instead of the nymph he pursued, is always described with his temples wreathed with its branches. Thus is the laurel ever since bestowed as the crown of poets. In heaven he is called the **SUN**, on earth **LIBER PATER**, and in the lower regions, **APOLLO**.

THE fable of **APOLLO** remarkably corresponds with **DAVID** in scripture. They were both shepherds and played upon the harp. **DAVID**'s love of **BATHSHEBA**, and **APOLLO**'s love of **DAPHNE** were equally illicit. They

They were, indeed, both distinguished for their adulteries. The psalms of DAVID and the hymns of APOLLO seem alike to have been the admiration of the christian and the heathen. The power of divine song is attributed to each, and with the same share of enthusiastic praise which they so justly deserve. DAVID being the deputed stock from whence was to arise the seed that should bruise the head of the serpent, is what appears to have been partly copied by the mythologists in their causing APOLLO to have slain the serpent—PYTHON. The only difference is, APOLLO performs himself what is allotted for the SON of DAVID to execute.



MARS,

MARS.



MARS was the son of JUNO without the knowledge of JUPITER; for this goddess of heaven, being displeased with MINERVA being produced by the striking of his head, consulted the goddess FLORA how she might of herself bring forth a son. FLORA bid her touch the flower Olenius, which she had no sooner done than she conceived and MARS was born. Owing his existence

existence to the discontent of JUNO, he was made the god of war and discord. He dishonoured VULCAN by his illicit amours with VENUS. VULCAN by his craft made an iron net with which he inclosed the embracing lovers. Being thus confined, he exposed them to the scorn and derision of the gods. At the entreaty of NEPTUNE, VULCAN restored them to liberty. MARS had a sister whose name was BELLONA, the goddess of war. The wolf and magpye were consecrated to him. His priests were the Salios and Flamines. He is one of the seven planets.

THE character of MARS in the mythology agrees with that of JOSHUA in scripture. They were both the chief warriors of the day in which they existed. The partiality which VENUS shewed to MARS is similar to that which RAHAB shewed to JOSHUA and his spies. The irresistible power of MARS entirely corresponds with the strength and courage of JOSHUA. To whatever he opposed himself, he vanquished. And such were the
victories

the victories of MARS, that he was called the god of war. JOSHUA was patronized by GOD, and MARS by JUNO. The salvation of RAHAB by this chief warrior of the Jews resembles the return of VENUS to heaven. The standing still of the sun and moon when the Amorites were delivered to the house of Israel under the command of JOSHUA, the heathens have expressed in their description of the gods interesting themselves in the battles which MARS is said to have instigated and patronized.



MERCURY.

MERCURY.



MERCURY was the son of JUPITER and MAIA, The Greeks called him HERMES, and the Latins, MERCURIUS. He was the messenger of the celestial deities and the god of eloquence, merchandize, chivalry, and theft. He was also the author of the harp and the guide of travellers. He is described to have had wings on his arms and feet. He conducted de

parted

parted souls to the realms of PLUTO, and stole the flocks and lyre of APOLLO. With his lyre he charmed the hundred eyes of ARGUS while he was guarding IÖ from the embraces of JUPITER according to the appointment of JUNO. He chained PROMETHEUS to CAUCASUS for stealing fire from heaven. He is said to have been called MERCURIUS from having MERCUM CURAM, or the care of merchandize. He was called ARGIPHONTES, from having slain ARGUS.

MERCURY with the heathens can be no other than the archangel, MICHAEL. They are both the messengers of heaven. His having wings on his arms and feet perfectly accord with the wings with which MICHAEL is described by all our theologists to be invested. His being the author of the harp agrees, likewise, with the celestial harp the archangels of scripture are said to sound at the throne of the Almighty. MERCURY, having the conveyance of souls to Elysium and Tartarus, is analogous to what our religion teaches us to

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believe

believe respecting the conveyance of our souls to the regions of the blessed or the reprobated by MICHAEL, GABRIEL and other angels. The other parts of the fable respecting this god, being devised by the debauched and romantic minds of the heathens, serve to shew how their religion tended to degrade what was suggested to them with so much purity, piety, and simplicity by the scripture.



CUPID

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CUPID and HYMEN.



CUPID.

VARIOUS are the origins which this god is said to have had. But the most general is, that he was born of VENUS by MARS. He is pictured as armed with two darts: the one of gold which procures love, and the other of lead which procures hatred. He presides over pleasure as well as love. He is described to be

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naked

naked to shew the power of beauty requires no embellishment. And his having a fillet over his eyes—not only indicates that love is blind, but that he wounds all mankind without having the power of aiming his shafts at any particular individual. He is called CUPID from CUPIENDO, which signifies the desire with which all his votaries are possessed to attain the object of their affection. His chief emblems are the bow in his hand, the quiver on his shoulders, and the torch in his hand. His wings denote the speed with which love assails the human breast whenever an object is presented that is capable of exciting this universal passion. His being described as an urchin is to shew that love requires more government than any passion that heaven has rendered the heart of man capable of feeling.

THE fable of this god was suggested to the heathens from the natural propensity of our nature to love. It is therefore, not to be attributed to the suggestion of any religion—except that universal faith which all professions

essions equally believe from the most irresistible of convictions—feeling most sensibly every tenet it inculcates. The Sage and the Savage—the Jew and the Gentile—the Turk and the Christian are all votaries at this shrine of tender affection,



HYMEN,

IS said by some to have been a youth who died on the first night of his marriage. Whence it was afterwards instituted that he should be invoked as a god on every connubial celebration. Others represent him as the son of **APOLLO** and **URANIA**. He is described as a young man crowned with roses and holding a torch. **CUPID** chose him as an attendant to unite in the roseate fetters of wedlock those whom he wounded with his arrows: The youthfulness of **HYMEN** denotes that mankind should marry when they are young, his crown of roses implies that rational pleasures should engage the minds as well as the hearts of those he joins, and his torch denotes that none should marry without seeing the advantages or disadvantages they may derive from their approaching union.

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THIS god was suggested to the heathens by the continual exhortations of scripture to marriage, which is, in our faith, a divine ceremony. His attending upon CUPID agrees with the advice and, indeed, commands of holy writ that love should never be encouraged without a view to wedlock. It is this which sanctifies what would, otherwise, be considered as illicit. His being described by the heathens as the son of APOLLO and URANIA corresponds with our idea of heaven and earth being interested in the happy union of mankind. Thus nations arise and are preserved which would languish and decay, were human nature left to a promiscuous enjoyment of their passions without any principle of policy or religion to direct it. From this principle the heathens have as wisely constituted a divinity to preside over wedlock as we have encouraged it with all the persuasion of reason aided by the obligations of church and state.

PHÆTON.



THE son of SOL and CLYMENE. He requested of his father PHŒBUS the guidance of his chariot for one day. This was granted—but with a paternal admonition of its danger. PHÆTON, however, regardless of the consequence, mounted the chariot and took the reins. But not having skill and experience sufficient to controul their furious speed, he had set the world on fire, had
not

not JUPITER preserved it by striking this adventurous youth with a thunder-bolt which caused him to fall into the river Eridanus now called the Po. This is said to have happened A. M. 2107.

MANY are the explications that have been given to this fable. But the most probable is that the heathens invented it from PHUT, the third son of CHAM. He was a great astronomer who foretold all those great burnings in Italy and Æthiopia which happened A. M. 2426. This combustion is mentioned by Aristotle in his book de Mundo. The fable, taken in a moral sense, is an admirable picture of a young, ambitious, and inconsiderate prince, who being stimulated by an eager and premature desire of majesty, ascends the throne of his father, lets loose the reins which he is not able to hold, and, consequently, sets all his subjects into a state of combustious faction which ends in his own destruction,

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THE caution which PHŒBUS gives him of the monsters he will meet in his course, is a picture of the dangerous passions to which a too early assumption of power is exposed. His paying no regard to these cautions, describes the inconsiderate temper of youth which seldom will be apprized of danger until it is too late to avoid its inevitable consequences.



PLUTO

PLUTO.



PLUTO, or PLUTUS, the god of riches, was so
 called from gold, silver, and copper being dug from
 the bowels of the earth. In his approach he is feign-
 ed lame to shew how tardily we acquire wealth. In
 his departure, he is described to have wings and to fly
 from us with the greatest speed, to shew with what
 rapidity we loose or spend the money we have, with
 the

the greatest difficulty, acquired. He was the son of SATURN, the brother of JUPITER, and the god of the infernal regions. He ran away with PROSERPINE, the daughter of CERES. Having conveyed her to Tartarus he shared his fable throne with her, as a recompence for the loss she sustained by being torn from her country, her mother, and her friends. He retained EURYDICE until he and PROSERPINE were charmed by the music of ORPHEUS into the hard compliance of resigning the fair captive on condition that her husband should not look on her until they both arrived on the earth. This severe contract being broken by the fondness of ORPHEUS, caused the irreparable loss of PROSERPINE, who was immediately reconducted to Tartarus from whence she never more returned.

THE PLUTO of the heathens is certainly the SATAN of scripture. He having run away with PROSERPINE the daughter of CERES, agrees with SATAN's seduction

of EVE. His not being able to withstand the music of ORPHEUS shews that this eternal foe to human nature is only to be conquered by the harmony of our passions. The seat of PLUTO's and SATAN's dominions are alike described to be subterraneous. The Son of GOD is expressed to have DESCENDED into hell as well as ORPHEUS, ÆNEAS, and other distinguished characters among the heathens.



NEPTUNE.

NEPTUNE.



NEPTUNE the son of SATURN and OPS, was the god of the sea. His sceptre was a trident. He is said to have invented the art of horsemanship and to have assisted APOLLO in erecting the walls of Troy. He had sacrifices offered to him. This veneration was called Neptunalia. He is represented sitting on a car in the form of a shell, drawn by sea horses attended

with

with Naiades, or nymphs of the sea. Being defrauded of his reward for building the walls of Troy, he sent a sea-monster, which was killed by **HERCULES**, to destroy the daughter of **LAOMEDON**, king of this renowned city. He is described as commanding the Tritons and all the sea and river gods. Like the gods of the earth and heaven, he is said to have been amorous and adulterous. He struck the earth with his trident and caused iron to appear. He contended with **MINERVA** in feats of power. In this contest, he struck the earth and immediately a horse was produced. But the goddesses, producing in the same manner, an olive, gained the victory.

THE fable of **NEPTUNE** seems to have originated from the story of **JONAH** in the bible. The power which **JONAH** had of raising the tempest of the sea and afterwards allaying it is perfectly analogous, with the power over this element which is ascribed, by the mythologists, to **NEPTUNE**. **JONAH**, being preserved

served by the whale agrees with the obedience which the heathens describe to have been paid by all the sea contains to their deity of the ocean. The gourd which arose and sheltered JONAH most probably suggested to the heathens to give the power of NEPTUNE to produce things from the earth by striking it with his trident. JONAH desiring that Nineveh should be destroyed might, likewise, have suggested to these pagans the idea of NEPTUNE's enmity to the city of Troy. And PALLAS producing the olive in her contest with the marine god is analagous to the peace and tranquility which GOD, contrary to the wilhes of JONAH, restored to the city of Nineveh.

ATLAS.



ATLAS was the brother of PROMETHEUS. He was so called from a mountain of Mauritania which is so high that its summit is, by an hyperbole, described to reach and to sustain heaven. He is said to have been the inventor of astrology and astronomy. From his skill in these sciences, the heathens ascribed to him the power of carrying the universe on his shoulders.

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shoulders. **ATLAS** was so high in stature that the greatest giants in the earth appeared to him as pigmies. **ATLAS**, refusing to entertain **PERSEUS** for one night lest he should despoil his trees of their golden fruitage, was turned into a mountain by **PERSEUS** presenting to his sight the head of **MEDUSA**. His hair and beard became a forest, his head the summit, and his bones were converted into quarries with which this mountain abounds. He is said to have had by his wife **ELECTRA** seven daughters who were turned into the seven stars called by astronomers the **Pleiades**. By his wife **ÆTHRA** he had seven more daughters who were likewise turned into stars and distinguished from the former by the name of the **Hyades**.

HERE it may not be improper just to notice **HESPERUS**, the brother of **ATLAS**. He frequently went up to the top of mount **Atlas** to view the stars. But going once up and never having been seen afterwards.

afterwards, he was thought to have been translated to the skies and metamorphosed into the evening star which is called Hesperus. This same preceding the sun in the morning is called Lucifer or Phosphorus. He had three daughters who had the name of Hesperides. They were the possessors of the golden fruit which was preserved by a dragon until it was slain by HERCULES. Varro thinks these apples were sheep and the dragon the shepherd.

ATLAS seems to have been suggested to the heathens by the character of Moses in scripture. His ascension to the hill Mauritania to converse with the stars corresponds with MOSES ascending mount Sinai to converse with GOD. And the brother of ATLAS, HESPERUS seems equally to agree with ~~the~~ AARON, the brother of MOSES.

AURORA.



THIS goddess was the daughter of TYTHON and TERRA, the sister of the sun and moon, and the mother of the stars and winds. She carried by force into heaven the two beautiful young men, CEPHALUS and TITHONUS. The first, being married to PROCRIS, preserved his conjugal fidelity. AURORA, therefore, sent him back to earth in the disguise of a merchant.

TITHONUS

TITHONUS was the son of LAOMEDON. She married him and made him immortal. But not asking for him perpetual youth he grew feeble with years that he was obliged to be rocked, like an infant, in a cradle; he, therefore begged AURORA to permit him to die. This not being in her power, she transformed him to a grasshopper which naturalists observe, moults when it is old and, thus, grows young again. By this marriage she had MEMNON whom ACHILLES slew in a duel at the siege of Troy. There was a statue of him erected in the temple of Seraphis at Thebes in Egypt. The mouth of this statue is said to have issued the most delightful sounds when it was touched by the rays of the rising sun, which no sooner departed than it sent forth as lamentable murmurs.

AURORA was suggested to the mythologists by philosophy and not by scripture. Observing the beauty preceding the rising sun, caused them to feign that AURORA was the daughter of TYTHON (the sun)

and the EARTH. Nothing can be more beautifully and naturally personified than the splendor of the dawn is by this fiction; for it is certainly owing to the combined effect of the sun and the earth together that AURORA is rendered so charming to every beholder. The fable of turning her husband TITHON into a grasshopper is equally poetical and philosophical. It is to the dews and the cheering rays of the morning that the grasshoppers chiefly owe their existence, which is perpetuated as above described through—what is to them an eternity, the summer.



J A N U S.



JANUS was the most antient king of Italy. He received SATURN when he was driven by his son, JUPITER, from his kingdom. It is reported that he was so wise that he knew the past and the future ; for this talent he is pourtrayed with two faces. He was deified when he died. NUMA built a temple to him which was open in war and shut in peace. His two faces

shew that he looked with one backward by which he viewed the transactions previous to the flood. With the other he observed those affairs which succeeded this epoch. He is said to have come into the world during the golden age, and to have taught men to plant vines, &c. to offer sacrifices, and to live temperately. He is said to have had VESTA as his wife and to have been the head, ruler, and father of gods and men.

NOAH, like some other of the scriptural characters, has afforded the heathens matter for different fables. To him they are indebted for their DEUCALION as well as JANUS. NOAH being the only person permitted to perpetuate mankind after the deluge, may be imagined to have possessed a knowledge of those transactions that happened previous to this fatality of nature. To him, therefore, we are indebted for all that history of mankind that would, otherwise, have been buried in oblivion. This power of inspecting the past as well as the future caused the heathens to describe

JANUS

JANUS with two faces. His having taught man to plant the vine agrees with NOAH having done the same. His living in the golden age corresponds with that happy period when nature was reviving from its late calamity, with all its original purity, until it was corrupted by the vices of succeeding ages. His being made the god of war and peace the heathens most probably adopted from his being chosen as the medium of war and peace to human nature. To him GOD first revealed his intention of destroying the world with a deluge, and to him GOD sent the dove, with the olive-branch, as a sign of his being again at peace with what remained of human-kind.



VERTUMNUS

VERTUMNUS and POMONA.



VERTUMNUS was so called from his turning himself, like **PROTEUS**, into all kinds of forms. He was one of the Roman gods who, loving the nymph **POMONA**, changed himself into all sorts of shapes to obtain her. But these endeavours proving ineffectual, he at last, turned himself into the shape of a beautiful young man and then offering himself, she readily consented

sented to his embraces. **VERTUMNUS** is described, by some writers, to have been the same god with the Romans as **PROTEUS** was with the Greeks. However this may be, it is certain, the idea of the one suggested that of the other. **VERTUMNUS** presided over the event of things. Thus arose the Latin expression of **BENE OR MALE VERTAT**, may it succeed well or ill.

HAVING mentioned **POMONA**, it is proper we should inform our readers that she was the goddess of all the fruit and product of trees and plants. In her merit she far surpassed **FLORA** and **FERONIA**. She had one priestess who was called **FLAMEN POMENALIS**.

IN the fable of **VERTUMNUS** and **POMONA**, we perceive no little resemblance to the delightful story of **BOAZ** and **RUTH** in the bible. **POMONA** being made the goddess of trees and plants seems to have originated from the pastoral employment of **RUTH** gleanings after the reapers. But as the mythologists endeavoured as much

much as possible to conceal the source from whence they derived the ideas of their fables, they have, in this instance, represented RUTH—not as gleaning—but as presiding over the produce of nature in the goddess, POMONA. VERTUMNUS falling in love with this rustic divinity is agreeable to BOAZ conceiving a tenderness and affection for RUTH whom he afterwards married.



ASTREA.

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A S T R E A.



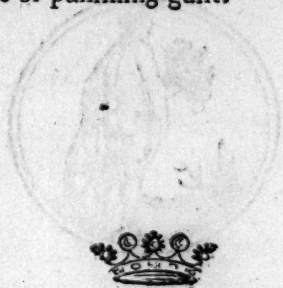
A S T R E A was, according to some, the daughter of A U R O R A and A S T R Œ U S, and agreeable to others, of J U P I T E R and T H E M I S. She was the goddess of justice. Favoured the gods against her father and uncles, she was taken up into heaven where she presides as V I R G O or the virgin in the zodiac—though she is, falsely, by some supposed to be L I B R A. Thus was derived the opinion

opinion that justice, having seen the enormities of mankind, was disgusted and fled to heaven.

As NEMESIS was a goddess somewhat similar to ASTREA, we give this following short account of her. She was the goddess of punishment, and derived her name from her distributing to every one what their crimes or virtues deserved. ADRASTUS, king of the Argives first built her a temple. Her statue was of stone and ten cubits high. She held in her hands the bough of an apple tree. On her head was a crown on which were engraven the images of deer. And she had, likewise, a wheel as part of her insignia.

THE fable of ASTREA having fled to heaven was certainly copied by the heathens from the story of ENOCH, who was a just man, being taken to heaven. As a confirmation of this observation we need only quote from Gen. v. 24. "And ENOCH walked with God, and he was not: for God took him."

THE goddess, NEMESIS, seems only to have been suggested as an indispensable accessory to ASTREA. The original idea of justice being, thus deified, could not fail of associating in the same minds the propriety of rewarding virtue or punishing guilt.



FORTUNE.

F O R T U N E.



FORTUNE was the goddess who presided over the casualties and circumstances of life. She was styled AUREA or REGIA FORTUNA, and her image was usually kept in the chamber of the emperor. When one died, it was removed to the palace of his successor. She was worshipped in the Capitol under the title BONA, and in the Esquilia, under the title of MALA.

She was venerated by those who lived without any care or employment. Her chapel was near the temple of VENUS. It was not lawful for any matrons who had been twice married to touch her image twice. The Romans attributed this city and empire to her. It is said her oracles delivered from her temple at Præneste were remarkably distinguished for their veracity. She was particularly worshipped by SERVIUS TULLUS who, beside building her a temple dedicated to FORTUNA OBSEQUENS, erected for her veneration several chapels.

THIS goddess, FORTUNE, owes her origin to the natural superstition of the heathens. Being taught by scripture that a providence directed every casualty and circumstance of life they could not avoid creating to themselves an idol which they affected to believe must preside over the events of futurity. Thus they solicited prosperity and deprecated adversity. Instead of patiently depending on the wise and just dispensations of

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the Almighty, they divested him of his power, and bestowed it on the senseless figure of a wanton, who bestowed her favours without discernment or discrimination.



FLORA.

F L O R A.



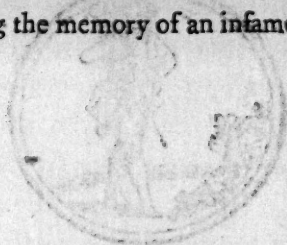
FLORA was a harlot, who by her wantonness acquired a considerable property, and when she died she bequeathed it to the city of Rome, except a part which she left to be bestowed in the annual celebration of her nativity, which was spent in all kinds of lascivious debaucheries. The strumpets of the city paraded the streets in a state of nature. The Romans being, at last,

ashamed of this rite from the infamy of the patroness, made her the goddess of flowers. Whom they pretended, thus, to worship that their plants and trees might flourish in their respective seasons with beauty and plenty. Her image was exposed in the temple of CASTOR and POLLUX, dressed in a close coat and holding in her right hand the flowers of beans and peas. While these sports were celebrated, the officers or ædiles scattered beans and other pulse among the people. These games were proclaimed by sound of trumpet as we find mentioned in JUVENAL.

THE fable of FLORA is partly explained in the above description. It owes no origin to any reference in scripture. On the contrary, FLORA owes her divinity to that excess of luxury and debauchery which distinguished as much as it disgraced the Roman character. But to shew that even the most abandoned have a sense of the guilt they are led by their passions to commit, this fable may be adduced as a remarkable instance.

White

While the Romans were deifying their gross inclinations to lewdness, they affected to disguise the principle on which they committed the most wanton enormities at the rites of this divinity. Thus they feigned FLORA to be the goddess of flowers in order to disguise that they were deifying the memory of an infamous wanton.



BACCHUS.



BACCHUS, the son of JUPITER by SEMELE. He was the god of wine. He is called in the classics by the various names of Liber, Dionysius, Osinus, Priapus, Lenæus, Bromius, and Brotinus. He is the adulterous son of JUPITER AMMON who sent him to Nyssa in Arabia where he planted vines. His step-mother JUNO afterwards privily nursed him and then delivered him

to

to the nymphs. His chariot was drawn with tygers and lynxes. He invented buying and selling and first wore a diadem and was honoured with a triumph. In this triumphant procession, he was drawn in an ivory chariot by elephants. His rites were performed by shameless riots of drunken male and female followers, who exhibited the most gross and wanton attitudes, as well as uttered the most vociferous howlings in their daily and midnight debauches. But, however, such were the propensities of his votaries to adopt and imitate his excesses, that no indecent or unchaste gestures could deter or disgust them. What would have caused the christian to have abhorred and reprobated drunkenness, only stimulated the heathen to commit this brutal violence on his reason and character.

BACCHUS has been described by some to be the NOAH of the heathens. But as we have before mentioned, we cannot but think the mythologists have more completely pictured NOAH and his wife in DEU-

CALION and **PYRRHA** than in their lineaments of the god of wine. We can perceive no resemblance except being fond of the grape. This trait would liken **BACCHUS** to every other toper of antiquity as well as the son of **SEMELE**. We rather think the character of this god was suggested to the heathens by the character of **LOT**. The men of Sodom coming to **LOT**'s house in search of the angels and being struck with blindness is similar to the votaries of **BACCHUS** losing the sight of their understanding.



CERES.

C E R E S.

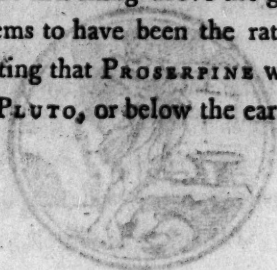


CERES was the daughter of SATURN and OPS. Her singular beauty rendered her the admiration of both gods and men. Her brothers JUPITER and NEPTUNE debauching her, she had by the former PROSERPINE, and by the latter, the horse ARION. Her daughter being stolen by PLUTO, she sought her all over the earth in a chariot given her by king ELUSIUS whom

whom she tutored; from this conveyance she scattered corn as the universal sustenance of man. She is, therefore, described to be the goddess of agriculture. In her person she was majestic, her hair was yellow, her crown a turban composed of ears of grain, and her bosom as white as snow. In her right she is described to hold poppies and ears of corn, and in her left a lighted torch. She went to the infernal regions and afterwards obtained from JUPITER, the grant of PROSERPINA being six months with her on earth, and six months with PLUTO below.

THE fable of CERES scattering over the earth corn, is descriptive of her being the patroness of agriculture. Her hair being yellow represents the colour of ears of corn when they are ripe. The poppies she holds is analogous to those flowers being always found among corn, and her having obtained permission from JUPITER that her daughter, PROSERPINE, should be six months on earth, and six months with PLUTO is descriptive

scriptive of the two portions of the year being adapted one to fallow, and the other to culture; for as corn may be considered as implied by her daughter, and that making its appearance on the earth about six months from its first rising above the ground until it is reaped, it seems to have been the rational ground of the fable, stating that PROSERPINE was the other six months with PLUTO, or below the earth.



VULCAN.

6. MYTHOLOGY.

VULCAN.



VULCAN was born of JUPITER and JUNO. Being despised for his deformity he was cast down from Heaven to the island, Lemnos. In the fall he broke his leg which caused him to be lame ever after. Here he followed the occupation of a blacksmith, and forged arms for the gods and heroes of antiquity. He married VENUS, whom, suspecting of incontinency with

MARS,

MARS, he incircled with an iron net, and exposed to the scorn and derision of the other gods. At Rome, the rites of VOLCANIA were celebrated, in which they threw living animals into the fire to be burnt to death. At Athens they instituted rites to his honour which they called CHALCEA. A temple was dedicated to him on mount Ætna. This fane was guarded by dogs—whose sense being so exquisite as to discern the virtuous from the vicious, they fawned upon the former and drove away the latter. It is said that the first woman was formed by the hammer of VULCAN, and that all her endowments were presents she received from the other gods. The CYCLOPS were servants to VULCAN. CACUS and CÆCULUS were sons of VULCAN and POLYPHEMUS.

THIS divinity of the heathens, from the affinity of the name and nature of the profession, agrees with TURBACAIN. This person is described in holy writ to have been the inventor of smith's work. And as VULCAN.

CAN is said, by the mythologists, to have followed the occupation of a blacksmith on mount *Ætna*, there cannot be the least doubt but this Pagan god owed his origin to this son of *LAMECH*. His instructing every artificer in the craft or workmanship of brass and iron, corresponds with *VULCAN* teaching the inhabitants of *Lemnos* his profession.



CYBELE.

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CYBELE.



IS the goddess not only of cities but of all the earth and its contents. On her head is a crown of towers, in her hand she carries a key, she rides in a chariot which is drawn by lions, and her garments are painted of divers colours. She is called CYBELE from the mountain, Cybelus in Phrygia, where her sacrifices were first instituted,

THE

THE towers on her head are descriptive of the towers and castles built on earth, her key denote the treasures she locks up in the earth in winter, and dispenses in summer, her chariot drawn by lions is analogous to the diurnal and annual motion of the earth, and her being dressed in divers colours agrees with the variety of hue that decks the different produce of different climes.

SHE was called OPS from being assistance to every thing in the world.

HER name RHEA is derived from the abundance of benefits which the earth every where produces.

AND her name BONA DEA implies that all blessings of the earth proceed from her.

THE GRACES.



THE GRACES called CHARITIES were three sisters, the daughters of JUPITER and EURYNOME, according to ORPHEUS. But others aver they were the daughters of JUPITER and VENUS. The first was called AGLAIA from her virtue, beauty and chearfulness. The second was called THALIA from her perpetual bloom of youth. And the third EUPHROSYNE from her liberality and vivacity.

vivacity. These sisters were painted naked, joyful, and youthful. They were all virgins and joined their hands in perpetual amity. One was turned from the beholder as if she were going from him; the other two turned their faces as if they were approaching him.

THE GRACES of the heathens most perfectly agree with the virtues of FAITH, HOPE, and CHARITY of the christians. FAITH bestowing beauty and chearfulness to virtue, corresponds with the character of AGAIA. HOPE enlivening the brow of human care is analogous to the youthful bloom of THALIA. And CHARITY assisting the distressed resembles the liberality of EUPHROSYNE.



CHARON

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CHARON and CERBERUS.



CHARON was described to be the ferryman who conveyed the souls of the departed over the river Styx to Tartarus. His person Virgil paints as the most unseemly. He took all into his boat promiscuously except the souls of such as were not buried. The souls being, thus, conveyed over the three rivers, Achæron, Styx, and Corytus, were next carried to the palace of

PLUTO. The gate of this mansion, the dog **CERBERUS** guarded. This monster is described to have had three heads, and to have his body covered with snakes instead of hair. He was bound in chains and dragged to earth by **HERCULES**.

As an appendage to this fable it is necessary to annex a short account of the rivers over which **CHARON** was described to ferry the manes of mankind.

THE first is **ACHERON** which the mythologists say was the son of **TERRA** and **CERES**. Being born in a cave, and not being able to endure the light, he ran down into the lower regions where he was transformed into a river of extremely bitter water.

THE second is **STYX**, which is more a lake than a river. The gods are feigned to swear by it. But if, in this oath, they perjure themselves, they are deprived

prived of their divinity, and not permitted to taste nectar for a hundred years afterwards.

THE third is CORYTUS. This river is described to flow out of the STYX, with lamentations that imitate the howlings and encrease the exclamations of those consigned to the punishments of TARTARUS.

As the heathens embraced every means of deification, it is no wonder that what the scripture suggested to them of the most awful and terrific nature, they should extend to the most puerile conceits. Thus, from our religion having taught them that the souls of the departed went to a place of enjoyment or punishment, they have ridiculously feigned that the souls of men were to be ferried like an ox or an ass over rivers they could not suppose our spiritual remains had any other power of being waisted.

NOX, SOMNUS, and MORS.



NOX, or NIGHT is the most ancient of the gods. She was the sister of EREBUS and the daughter of the first CHAOS.

SOMNUS, or SLEEP is the brother of MORS. He is painted with wings. His benefits to man are quietness of mind and recruit of spirits exhausted by daily cares
and

and labours. His palace has two gates through which true and false dreams pass and repass. These dreams are conducted by his servant, MORPHEUS, from a great spreading elm in hell where they sit in its shadow.

MORS, or DEATH is dressed with a speckled garment and black wings. She had neither priests, temples, or sacrifices, because she was considered to be a goddess too inexorable to be moved with prayers or pacified with oblations.

The fables of NOX, SOMNUS, and MORS were suggested to our fabulists from the physical necessities of nature. The necessity of night following day, sleep labour, and death life, caused them to venerate them as gods that were either to be solicited for the blessings they brought, or deprecated against the evils with which they threatened human nature.

NIGHT, as the necessary successor of day, was revered as a god in order to prevent her approaching with those terrors and inquietudes which the guilty too frequently feel at her approach.

SLEEP, as the alleviator of care and fatigue, was adored and solicited to attend without those harrassing dreams which are found often to infest those moments allotted by nature to ease and repose.

MORS, the final—but certain attendant of mortality, was addressed more as a deity of terror than affection. Although they would not pray to her, yet such was their superstition, they could not avoid considering her as a deity.

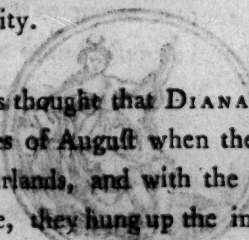
DIANA.

DIANA



SHE was the daughter of JUPITER and LATONA, and generally esteemed the goddess of hunting; but as she had a threefold title, was the sister of APOLLO, and in one of her characters represented PHOEBE, CYNTHIA, or the moon, she is ranked among the celestial

cœlestial goddesses. She turned **ACTÆON** into a stag and caused him to be devoured by his own hounds, for having looked at her when she was bathing. She was looked upon as the patroness of chastity, and had a beautiful temple at Ephesfu, which was burnt by a grecian youth, with a view of perpetuating his name to posterity.



THE ancients thought that **DIANA** hunted no longer than the ides of August when they crowned their hounds with garlands, and with the light of torches made of stubble, they hung up the instruments of the chase. She pierced the tongue of **CHIONE** with an arrow because she had used indecent language

As scripture had a famous hunter in **NIMROD**, the heathens have thought proper to have a famous huntress in **DIANA**. And, as if they would disguise more completely the imitation, these fabulists have changed the sex. All the other parts of the fiction seem to have originated

originated in their own fertile brain for the romance of enthusiasm. Being possessed of the idea of a hunter from their perusal of holy writ, they affixed to it, after changing the sex, all those absurdities of fancy and profaneness which distinguish their genius and idolatrous religion.



THE MUSES.



THE MUSES are the mistresses of the sciences and the goddesses of all poets and musicians, over whose works they are supposed to preside. They are the daughters of JUPITER and were born on the mountain Pierius. Their mother was the nymph MNEMOSYNE, which in Greek, signifies memory. Their general
name

name signifies enquiring. They are nine in number and each is distinguished for a particular accomplishment.

CALLIOPE, so called from the sweetness of her voice, presides over rhetoric.

CLIO, so called from the glory which she gives to those heroes and great men, whose actions are described in history, over which she presides.

ERATO, so named from love, sings of amours, and is said to have been the inventress of poetry.

THALIA, from her gaiety, invented comedy according to some, and geometry according to others.

MELPOMENE, from the excellence and melody of her song, is supposed to preside over tragedy and to have invented sonnets,

TERPSICHORE,

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TERPSICHORE,

TERPSICHOE, from dancing, delights in balls and revels.

EUTERPE, from her sweet singing, presides over the shepherds' pipes, and is said to have invented logic.

POLYHYMNIA, from her excellent memory, is said to have taught songsters the expression of action and gesture.

URANIA was so called from the divinity of her lays. By her assistance man is led to the contemplation of celestial science.

THE MUSES were suggested to the Greeks, from their being taught in scripture that every science and endowment of the mind is the particular gift of heaven.

JUNO.



THIS goddess of heaven was the daughter of SATURN and OPS, and the wife of JUPITER. Her female attendant was IRIS, who, from her swiftness in executing the dispatches of her mistress, is painted with wings and riding upon the rainbow. JUNO had born to her VULCAN, MARS, and HEBE. In one of her many jealousies she deputed ARGUS, who

who had an hundred eyes, to watch IÖ whom JUPITER had transformed into a cow. MERCURY deputed by JUPITER, came in the disguise of a shepherd and lulled with his pipe, the vigilant eyes of ARGUS to sleep, and then beheaded him. As an attonement, JUNO scattered his hundred eyes in the tail of her own bird, the peacock, and flying to Egypt to avoid the tormenting rage of JUNO, was there worshipped as the goddess IRIS. The animals that were sacrificed to her were a white cow, a swine, and a sheep. The goose and the peacock were equally under her sacred protection. She was called the goddess of marriages, money, births, and women.

Amidst the obscurity and disguise with which the heathens have so artfully inveloped the origin from whence they derived their fables, the penetration of truth—although with difficulty, often discovers some tenet of the true religion concealed. It is, thus, with

regard

regard to JUNO. The idea of JUNO being married to her own brother was either suggested from the sister of CAIN who was married to her brother, or else from EVE who might be considered as the sister and wife of ADAM. However this may be, the source of the fiction and its collateral evidences is from scripture. EVE being the first wife, mother, and female, was the cause of the mythologists feigning that JUNO was the goddess of child-birth, wedlock, and women.



P G

PROSERPINE.

PROSERPINE.



THE daughter of JUPITER and CERES. She was stolen away and ravished by PLUTO, who conveyed her afterwards to share with him the throne of his lower regions. CERES obtained her release on condition that she had eaten nothing in hell. But it being discovered by ASCALAPHUS that she had eaten a grain or two of a pomegranate, she was detained in Tartarus. CERES in revenge

revenge for her disappointment turned ASCALAPHUS into an owl, which has ever since been considered as a messenger of ill news. PROSERPINE, however, was permitted, through CERES interceding with JUPITER, to remain six months with her mother and husband alternately. PROSERPINE is one of the goddesses who preside over corn. She loved her deformed husband, PLUTO, so much, that in her jealousy, she changed his mistress, MENTHA, into the herb which is ever since called mint from her name. She was called PROSERPINE from serpendo, because corn creeps through the earth.

OF the temptation of EVE, the mythologists have formed the above fable of PLUTO ravishing PROSERPINE, as well as several others among their fictitious system of romance and enthusiasm.

HARPIES, GORGONS, the CHIMÆRA,
and the SPHINX.



THEY are said to have been the daughters of Pontus and Terra. Their name is derived from their name in Greek meaning rapacity. They dwelt in seas and islands, and had faces like virgins, bodies like birds, with hands like monkeys. They were called, by some, the dogs of JUPITER.

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THE GORGONS were the three daughters of PHORCUS and CETA. Their names were MEDUSA, STENIO, and EURYALE. They were so called from their turning all their spectators into stone. Instead of hair, their heads were covered with vipers.

THE CHIMÆRA is so called from a volcano in Lycia, which has its summit inhabited by lions, its middle by herds, and its foot by serpents. Thus Ovid described him as a monster which had the head and breast of a lion, the belly of a goat, and the tail of a dragon. And because BELLEROPHON rendered this mountain habitable, he is said to have slain this CHIMÆRA.

THE SPHINX was a monster which owed its being to TYPHON and ECHIDNA. He had the head and face of a girl, the wings of a bird, the body of a dog, and the tail of a dragon. He dwelt near Thebes where he continued to prey upon passengers until he was killed by

ORPHEUS, who was immediately created king by the Thebans for his recompence.

THESE monsters were suggested to the heathens by the accounts which scripture afforded them of evil spirits. These ideas being started in their fertile and fanciful brains, they created, immediately a host of beings for their own terrors. Thus they turned their passions into Harpies, their vices into Gorgons, their volcanos into Chimæras, and their pestilences into Sphinxes. So fond were they of giving a fictitious life or divinity to what, unless by the licence of poets, could never be animated or sanctified.



ÆOLUS

ÆOLUS and BOREAS.



ÆOLUS, the son of JUPITER and SERGESTA. He was said to be the god of the winds, from his having studied astronomy so profoundly as to be able to calculate not only the time, but the continuance of all winds and tempests. He lived in one of those seven islands which, from him, are called Æolia and sometimes Vulcaniæ.

BOREAS was the son of STRYMON. It is said that he begot twelve swift horses of the mares of Dardanus, king of Troy. He was one of the servants of ÆOLUS, As he presided over the arctic pole, the wind which blows from that quarter of our hemisphere is called, from him, BOREAS.

EURUS, AUSTER, ZEPHYRUS and others were, likewise, described by the mythological fabulists, as servants or attendants on ÆOLUS. They are frequently described in Ovid and Virgil in a most poetical and descriptive manner,

THE deification of these winds only owe their origin to the causes as above stated in their description, and to the practice of the heathens deifying not only their own actions, but even the common motions and vicissitudes of the elements. The first it seems was suggested to them by having an astronomer so famous among them that he could calculate when and from what point the winds

winds would blow. Having, thus, conceived that he was worthy of being their god, they were naturally induced to supply him with the subordinate attendants of BOREAS, AUSTER, ZEPHYRUS, and others.



MOMUS.

M O M U S.



MOMUS was a carping god, who employed his time entirely in ridiculing the other gods; from whence all such persons are called Momi. From whence came the Latin proverb, **MOMO SATISFACERE**, to content one that no man can please—and **MOMO JUDICE CERTARE**, to contend before a rigorous judge. He was begot of **NOX** and **SOMNUS**. **NEPTUNE**, **VULCAN**, and

and MINERVA contending which was the most skilful artificer, the first made a bull, the second a house, and the third a man. They deputed MOMUS to be their judge. He accused NEPTUNE of imprudence for not placing the horns of the bull in his forehead as this would have enabled him to have given a more direct, certain, and vigorous blow. He blamed MINERVA for having made her house immoveable by which it could not be taken from a bad neighbourhood. And he told VULCAN that he was the most imprudent of all the three, by having omitted to make a window in the breast of the man by which all his tricks, if he designed any, might have been discovered.

SATAN seems to have been a prolific source to the heathens for their fables. Beside several others, his perverse disposition before his fall is copied by the Greeks in their description of MOMUS. Such was his inclination to abuse all that was amiable in heaven that these mythologists attribute to him not only a general, but

but a particular censure of all the gods, This perfectly accords with that envious nature which characterizes SATAN. The blessings of heaven were to him the source of his perdition. And his endeavours to excite perpetual contentions among them, agrees with the pleasure the arch-fiend took in disturbing the bliss of the celestial regions.



PROTEUS.

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P R O T E U S.



PROTEUS was the first and most antient of the gods. He was the son of OCEANUS and PHÆNICE. He fed the fishes called Phocæ, sea-calves. He was most skilful in foretelling events, and in transforming himself into any shape his imagination devised to him. He sometimes appeared a bull, a serpent, and a flame of fire. These appearances he assumed to avoid being taken

taken by his pursuers. He was called **VERTUMNUS** from his having, as it is said, changed the course of the Tyber. He reigned in the island Carpathus which being full of fens and marshes **PROTEUS** was called a god of the sea. The Scythians who endeavoured to conquer him, being impeded by these marshes feigned that he eluded their pursuit by his change of form.' But some imagine that the fable of his transformations arose from the custom the Egyptian kings had of having their diadems embossed with the various forms of lions, dragons, serpents, flames, and trees. From **PROTEUS** arose the proverb of **PROTEO MUTABILIOR**—more mutable than **PROTEUS**.

The fable of **PROTEUS** being explained in this description, it is unnecessary to offer on it any further comment.

PANDORA

PANDORA.



WHEN PROMETHEUS stole fire from heaven to animate the man he had made, JUPITER was so incensed that he sent PANDORA to him with a sealed box. But PROMETHEUS refused to accept it. JUPITER then sent it to the wife of EPIMETHUS, the brother of PROMETHEUS. She, out of a curiosity natural to her sex, opened it, which was no sooner done than all the evils

evils and diseases with which it was filled flew into the world, and have ever since invested mankind with all the misfortunes attendant on their nature. Nothing was left in the bottom of the box—but HOPE. PANDORA was made by VULCAN at the command of JUPITER. Every god bestowed on her a particular gift. From PALLAS she received wisdom, from VENUS beauty, from APOLLO music, and from MERCURY eloquence. From receiving all these endowments she was called PANTONDORA, or more briefly PANDORA, which in Greek expresses that all gifts were bestowed on her.

AMONG the prolific sources which scripture has afforded to the heathens for their mythology, the character of EVE is not the least considerable. She has been represented by them in various fables, but in none more particularly than in the fable of PANDORA. JUPITER sending the box of PANDORA to PROMETHEUS, seems to be the mythological representation

sentation of GOD having permitted ADAM to have
 been first tempted, although it is not so expressed
 in Genesis. But, the supposition is probable, and,
 therefore, might have caused the heathens to have
 invented this first part of the fable, which so naturally
 leads to the remainder. JUPITER then sending the
 box to the wife of EPIMETHUS, she, persuaded by the
 curiosity natural to females, receiving and opening
 it, agrees with SATAN tempting EVE, and her accept-
 ance of the forbidden fruit, which brought all those
 evils on mankind that are described to have been con-
 tained in the box of PANDORA. HOPE remaining at
 the bottom agrees with that balm of our mortal cares
 which scripture teaches us to expect will be the reward
 of repentance for our crimes and the future practice
 of virtue. As the mythologists had formed this fable
 on the temptation of EVE by SATAN, they attributed
 to PANDORA the possession of all those qualities
 both of mind and body with which it was natural to
 suppose the Almighty had endowed the mother of man-

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kind. From each god and goddess, PANDORA is described to have received some particular perfection. And it was only by such a combination of accomplishments that EVE could have been supposed a worthy inhabitant of so pure and blissful a residence as paradise.



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PAN.



PAN was so called by the Greeks from their considering him as the god of the universe—or rather the universe itself. He was described as the god of shepherds. He invented the pipes and was worshipped particularly in Arcadia. He was supposed to have governed the universe with his mind as he represented it in his body. He is said to have been the son of MER-

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CURY and **PENELOPE**. **PAN**, after he was born, was wrapped in the skin of a hare and carried to heaven. His figure is half beastly—half human. On his brows sprout the horns of a goat. His beard shades his breast, his skin is spotted, and his legs and thighs are covered with hair. He has the tail and feet of a goat. His head is crowned, and he holds, in one hand a crooked staff, and in the other a pipe of uneven reeds with which he charms the gods. He was attended by nymphs who danced to his music which had the extraordinary power of filling the dugs of the sheep with milk. The nymph **ECHO** fell in love with him, and had by him a daughter named **IRINGES** who gave **MEDÆA** the medicines with which she charmed **JASON**. He pursued the nymph **SYRINÆ** who was changed by the Naiades into a bundle of reeds. Of these reeds **PAN** made his musical pipes.

THE universality of **PAN**'s nature is an admirable acknowledgment that the heathens believed in One God who

who was to them the great PAN of nature. But the description of his person could only have been dictated to them by the degraded state of NEBUCHADNEZZAR, when " he was driven from men, and did eat grafs as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagle's feathers and his nails like birds claws."

THIS great PAN being described by the Greeks in his state of brutality, evinces that they availed themselves of this hint to demonstrate to what an excess of degradation vice will precipitate the most exalted and divine natures. Thus have they, from the lowest situation of this celebrated king, extracted one of the most sublime morals to be found in all the heathen mythology; for what can more stimulate mankind to virtue than being convinced to what a low and despicable situation we may by vice be reduced?

HERCULES.



HERCULES was the son of JUPITER and ALCE-
MENA. He was consigned to the servitude of EURYS-
THEUS by the edict of JUPITER, the unkindness of
JUNO, and the persuasion of APOLLO. He slew a lyon
in the wood Nemea, and the hydra in the fens of
Lerna. He next slew the wild boar of Erymanthus,
which wasted Arcadia. His next labour was the slaugh-

ter

ter of the Centaurs. After this, he took a stag running on foot. He destroyed the birds Stymphalides which eat up the fruits. He cleansed the Augean stables, and drew a bull across the sea from Crete into Greece. He took DIOMEDES, king of Thrace, and gave him to be devoured by his own man-eating horses and, after taming them, he presented them to EURYSTHEUS. In his voyage to Spain, he took GERYON and his cattle. He descended into hell and brought from thence THESEUS, PYRITHEUS, and the dog CERBERUS. He killed the dragon that guarded the Hesperian orchard, and afterwards despoiled it of its golden fruit. Beside these labours, he vanquished the giant ANTÆUS, the son of the earth; sacrificed BUSIRIS and his son on the altars where they sacrificed all the strangers they could take; and killed the giants ALBION and BERGION, with several other feats we have not room to mention in the limits we have necessarily prescribed to ourselves in this abstract of mythology.

THE story of **HERCULES** seems to have been dictated to the heathens by the characters of the predicted **MESSIAH**, and of **SAMSON** as mentioned in the bible. The prophecies that **CHRIST** should bruise the serpent's head and conquer the power of hell, suggested to them the fable of **HERCULES** killing the serpent of **Hesperides**, descending to hell, and killing the dog **CERBERUS**. And the great strength of this demi-god is only a copy of the extraordinary strength with which **SAMSON** was endowed.

**HEBE**

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HEBE and GANYMEDE.



HEBE was the daughter of JUNO without a father. She conceived him by eating lettuces at a banquet of APOLLO's. She was so beautiful that JUPITER made her his cup-bearer. But, JUPITER, being at a feast with the Æthiopians and HEBE waiting on him, by chance fell down; her garments falling aside and leaving her

her uncovered, JUPITER immediately dismissed her from his service.

GANYMEDE was the son of TROS, king of Troy. He is said to have been snatched up by an eagle and borne to the celestial court of JUPITER, who immediately made him his cup-bearer instead of HEBE whom he had dismissed.

THE story of HEBE being dismissed from the service of JUPITER in consequence of her having, by accident, indecently exposed herself, shews that the heathens had the same sense of the displeasure the Almighty shews to those who are not careful to demean themselves with decorum, decency, and chastity.

GANYMEDE having been taken from earth to the court of JUPITER, is only another fable invented on the account scripture gives of ENOCH and ELIJAH being taken to heaven without suffering death, the general

ral doom of mortality. His being waſted by the eagle is deſcriptive of their being upborne on the wings of ſome archangel whom we are taught to believe are commiſſioned by the Almighty with the care of conducting the virtuous to the manſions of bliſs.



CASTOR

CASTOR and POLLUX.



CASTOR and POLLUX were twin brothers, and begot by JUPITER on LEDA in the form of a swan. These brethren when they arrived at age, cleared the seas of pirates and were, therefore, worshipped as gods of the ocean. CASTOR dying in consequence of his mortality, caused POLLUX to intercede with JUPITER that he might be permitted to share his immortality

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mortality with his brother. This petition being granted, POLLUX died likewise, and both the brothers were turned into the stars which are called Gemini. When one rises the other sets.

Another account is, that LEDA being pregnant when she was embraced by JUPITER, brought forth two eggs at one time. From one of them, which she had conceived by JUPITER came POLLUX and HELENA; from the other that she conceived by her husband came CASTOR and CLYTEMNESTRA: the two first were immortal and the two latter mortal. So that when CASTOR died, POLLUX desiring to share with him his immortality, they were both, as before related, transformed into the constellation, Gemini. Sailors esteem these stars signs of a fair and prosperous voyage; from the Argonauts perceiving, when they were in a violent tempest, two lambent flames settling upon the heads of CASTOR and POLLUX which immediately preceded a calm. But if seamen see only one flame appear, they call

call it **HELENA**, and consider it as an omen of their destruction.

THE fable of **CASTOR** and **POLLUX** deriving its origin from astronomy, evinces the variety of sources to which the heathens had recourse for their fables. They may justly be said to have ransacked heaven and earth for subjects to satisfy their inordinate propensity to romance and idolatry. But, however, as providence has some intention in those general dispositions with which it characterizes any nation or people, we may perceive it caused this disposition in the Greeks—not only to inculcate the most refined morals—but also to corroborate the most sublime truths of our religion.



JASON.

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J A S O N.



JASON was the son of Æson. When his father died, he left his brother PELIAS, the kingdom until he should come of age. To prevent the possibility of his living to claim the throne, PELIAS sent JASON on the perilous adventure of fetching the golden fleece. JASON built the ship Argos, and went, accompanied with the flower of the young nobility, to Colchos. Arriving

Arriving there, MEDEA, the king's daughter, falling in love with him, taught him how to tame the brazen-footed bulls, and to cast the watchful dragon into a sleep. These feats being effected, he carried away the golden fleece, and MEDEA, whom he afterwards married. MEDEA by her magic restored ÆSON to youth. JASON conceiving a disgust for MEDEA, divorced her and married CREUSA, the daughter of CREON, king of Corinth: MEDEA to revenge his cruelty, perfidy, and ingratitude, murdered the two children she had by him in his sight. She next sent a little box with fire inclosed to CREUSA, who had no sooner opened it than the contents destroyed her and the whole court. Having thus revenged herself she flew, assisted by her magic, to Athens. Some writers assert that she was afterwards reconciled to JASON with whom she lived in amity and affection.

SUCH was the propensity of the Greeks to fable, that they could not avoid observing the truth of historical

fact

fact with the absurdity of their fictions. To this may be attributed part of the fabulous history of JASON. This history divested of its falshood, is merely the enterprize of a young prince visiting a country distinguished for its riches for the sake of plundering it, to which danger every wealthy people have been liable in the history of the world. MEDEA was a princess whose magic consisted in her charms, and her artful blandishments, whom JASON had the fortune to engage so far in his favour, as to obtain her assistance in the discovery and possession of the treasure he went to COLCHOS to acquire.



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ACHILLES.

ACHILLES.



ACHILLES was the son of **PELEUS** and **THETIS**. In his infancy, his mother dipped him in the Stygian lake, by which he was rendered invulnerable, except in the heel, where she held him during his immersion. He was then delivered to the care of **CHIRON**, in Thessaly, where he was perfected in the arts of music and war. His mother being warned by an oracle that

if he went to Troy with the other princes, he would certainly be slain, she sent him in women's apparel, to remain in secret among the daughters of LYCOMEDES. One of them called DEIDAMIA was pregnant by him of PYRRHUS. It being afterwards prophesied that unless this hero assisted at the siege Troy could not be conquered, ULYSSES, by his craft, discovered him in his effeminate retreat. Being thus obliged to join the Grecian leaders, VULCAN made him an armour impenetrable by human force. His valour was so eminent that brave men were distinguished by his name. He slew HECTOR and was afterwards himself slain by PARIS, who shot him in the heel while he was marrying POLYXENA in the temple of APOLLO.

As ACHILLES is the subject of profane history and not described as one of the gods of this mythology, we should not have mentioned him in this system had he not been a character that is one of the most distinguished and frequently occurring in the classics.

The fable which is attached to this extraordinary hero, is only caused by that general practice, we have before observed, of the Greeks to blend falsehood in their delineation of truth. Owing his being to **THETIS**, and her dipping him in the river **Styx**, were necessary inventions to support the rest of his fabulous history—Had not this been previously managed, the character of the Trojans would have been greatly diminished by not being able to find a chief among their distinguished warriors who was capable of vanquishing this terror to their arms.



VENUS.

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V E N U S .



VENUS sprung from the froth of the sea. As soon as she was born, she was slain like a pearl in a shell instead of a cradle, and was driven by ZEPHYRUS upon the island of Cyprus, where the HOURS (HORÆ) received, adorned, and accomplished her. When she arrived at age, they carried and presented her to the gods in heaven. Such was her attachment to dissolute pleasures that she excited her votaries to commit the

greatest excesses. She married VULCAN, whom she afterwards dishonoured. Her attendants were HYMEN, the CUPIDS and GRACES, and her favourite ADONIS. This youth being killed by a boar he was hunting, she changed the blood that flowed from his wounds into the flower ANEMONE, which ever since, is absurdly believed to have retained the colour of its origin. She was the mother of ÆNEAS by ANCHISES. She obtained the golden apple from PARIS and, in reward, gave him the beautiful HELEN who was the cause of the destruction of Troy. She was venerated in different places and under different names, rode in a chariot, wore a crown, carried a looking-glass, and was considered the goddess of beauty.

ST. AUGUSTINE supposes from the meaning of the Hebrew word NOEMA or NAAMAH, that the Sister of TUBALCAIN, who was thus called, is the same as VENUS, or the wife of VULCAN. They both express nearly the same sense, and signify pleasure or beauty.

beauty—either of which is applicable to this goddess of the mythologists. There appears, likewise, great reason to imagine this to be a true exposition; for NAA-MAH is described to have been the first female offspring of polygamy. She, therefore, owed her birth to the same dissolute manners that ~~X~~ attributed to VENUS.



THE crown is an emblem of affection reigning over mankind; her looking-glass denotes the frailty and instability of beauty, and her being born of the sea is picturesque of the storms and afflictions which improper attachments cause human nature to suffer.



POLYPHEMUS, CACUS, and CÆCULUS.



THESE monsters being frequently mentioned in the classics, we think it necessary to give a brief description of them. **POLYPHEMUS** was a shepherd and the son of **NEPTUNE**. He had but one Eye in his forehead, like the rest of the Cyclops, and lived by murder and rapine like **CACUS** and **CÆCULUS**. This monster drew four of **ULYSSES**'s companions into his den in Sicily and devoured them. He meant to have devoured the rest

rest in the same manner, but was prevented by ULYSSES intoxicating him, and afterwards putting out his sight with a firebrand,

CACUS stole the oxen of HERCULES, and dragged them backwards into his den to prevent their being discovered by the track of their feet. But HERCULES passing by the cave and hearing them low, broke open the den, killed the robber and regained his herd.

CÆCULUS lived, likewise, by plunder and robbery. He was so called from the smallness of his eyes. This robber is said to have been the founder of the city Præneste.

CACUS being conquered and slain by HERCULUS was, suggested, most probably, to the mythologists, by DAVID having slain GOLIATH.

JUDITH

JUDITH slaying HOLOFERNES as he was asleep, by driving a nail through his temples, seems to have been particularly copied with very little deviation, in the story of POLYPHEMUS being blinded, and thus vanquished by ULYSSES while he was sleeping.



MINERVA.

M I N E R V A.



MINERVA, was born of JUPITER's brain without a mother. She was the goddess of wisdom and of all the arts. She invented spinning and weaving, found out the use of oil, the art of colouring cloth, of building, &c. She refused to marry any of the gods and devoted herself to a perpetual state of virginity. She bears the head of MEDUSA on her shield to shew the
 resistless

resistless power and dreadful effects of her courage directed by her wisdom. The palladium which protected every place where it was preserved, was an image of MINERVA. She contended with ARACHNE, a lady of Lydia in the art of spinning. The goddess, tearing her work, caused her to hang herself with despair. But MINERVA, in compassion, restored her to life and turned her into a spider, in which state she still continues her favourite employment. She blinded TIRESIAS because he saw her bathing in the fountain of Helicon—He, however, obtained, as a recompence for the loss of his sight, the gift of prophecy.

The goddess MINERVA is only the heathens deification of the wisdom of the Almighty. They personified this attribute of the divinity by describing that she was born of the brain of JUPITER. MINERVA refusing to marry any of the gods denotes the high sense the divine wisdom must have of its superior excellence. It shews that it was beyond every power of equality, and, therefore,

therefore, MINERVA disdained to be conjoined with any god since she could find none in heaven to equal her dignity of nature. The palladium which preserved every place from destruction where it could be retained, is descriptive of the power wisdom has to preserve us from every danger. The other parts of the fable being rather peurile conceits and degrading to the general character of this divine attribute, we avoid offering any elucidation of them, as being, in our opinion, beneath a serious comment.



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THE
TWELVE SIGNS, &c.

I. ARIES, THE RAM.

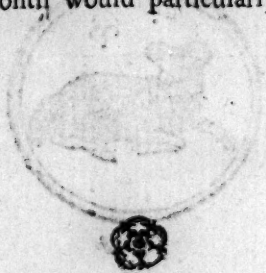


THE mythologists have fabled that this animal carried VENUS and CUPID; for which he was rewarded with a golden fleece, and advanced to the celestial regions.

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THIS little fable was formed from the heathens observing the sign was that in which the sun enters the first month of spring, when all nature begins to feel the impressions of love. But the RAM being chosen as the hieroglyphic of March, was certainly caused by the Chaldeans, who were the first astronomers, observing that in this month, lambs were yeaned, and, therefore, they thought the RAM the most significant type of that blessing which they expected the return of this month would particularly afford them.



II. TAURUS,

II. TAURUS, THE BULL.



TAURUS, by the mythologists was deified from JUPITER, having, as they pretended, chosen his form to deceive the beautiful EUROPA, daughter of AGENOR, king of Thebes, and to EUROPA, our quarter of the world is indebted for its name.

THIS fable of TAURUS owes its origin to nearly the same cause as ARIES. JUPITER deceiving EUROPA, was suggested to the heathens by their observing the general power of love in April. And their choice of the BULL to envelope JUPITER was made from their finding the Chaldees had appointed this beast the hieroglyphic of May, from their noticing that in this month they had an increase of this animal.



III. GEMINI, THE TWINS.



For this sign, see CASTOR and POLLUX.



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IV. CANCER,

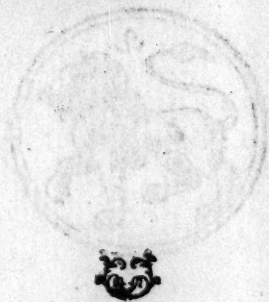
IV CANCER, THE CRAB.



THIS was by the mythologists, sent by JUNO to embarrass HERCULES while he was killing the hydra. The son of JUPITER crushed him under his foot, but JUNO advanced him to heaven.

THIS fable is one of the number which appear to owe their existence merely to the chimerical disposition

position of the mythologists. But the Chaldees, who proceeded upon more rational and scientific principles, adopted it very properly as the hieroglyphick of that month, June, when the sun is observed to adopt the retrograde motion of the CRAB.



V. LEO,

V. L E O, OR THE L I O N.



THE mythologists fabled that this was the LION which HERCULES, with great difficulty, slew in the Nemean forest.

THE heathens pictured this constellation of the zodiac to be the above LION, from observing the Chaldees had given it a place in the heavens with the Ram, Bull,

Bull, Kids, &c. The reason of the Chaldees having chosen the LION as the hieroglyphick of July was from the heat of the month being, as they conceived, analogous to the rage of a beast whose fury they most dreaded.



VI. VIRGO,

VI. V I R G O, THE VIRGIN.



THIS VIRGIN was by the heathens described to be ASTREA, or the goddess of justice. See ASTREA.

THE Chaldees chose the VIRGIN as the hieroglyphick of August from maidens gleanings at this time of the year after harvest is collected. Thus she is described to have a few ears of the scattered grain she gathered.

VII. LIBRA.

VIL. LIBRA, THE BALANCE.



THE mythologists availed themselves of this sign as the insignia of THEMIS, the goddess of justice. They describe it to be the scales with which JUPITER weighs the lot of human kind.

THIS fable has great beauty and propriety. Nothing can be more picturesque of that equity with which justice

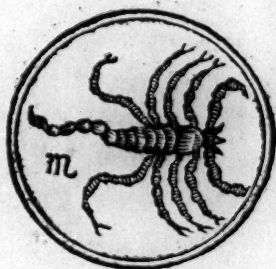
tice should be administered to all than a balance. And having described it as containing the scales in which JUPITER dispenses our blessings and misfortunes, indicates the equality with which happiness and misery are bestowed on human nature.

LIBRA being chosen by the Chaldees as the hieroglyphick of September, was caused by their observing the equality of day and night which is manifested to the world when the sun enters this sign.



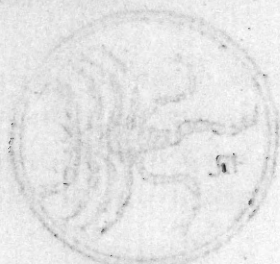
VIII. SCORPIO

VIII. S C O R P I O, THE SCORPION.



THIS creature is fabled by the Greek mythologists; to have been the transformation of a youth, and, therefore, transferred to the heavens. The reason of this Grecian fable appearing to us inexplicable, we shall content ourselves with explaining the reason of the Chaldean astronomers choosing it as the hieroglyphick of October, The many diseases with which mankind are

are afflicted at the close of autumn, when the sun is retreating, they thought could not be more properly depicted than by the venom contained in the sting from the tail of a SCORPION,



IX. SAGIT.

IX. SAGITTARIUS, THE ARCHER.



ACCORDING to the mythologists, this was CHIRON, the Centaur, and tutor of ACHILLES. The people called Centaurs were a nation of Theffaly, who were remarkable for taming of bulls and breaking horses. Thus were they feigned to be composed equally of man and horse. They were in general excellent archers.

archers. They were almost extirminated by THESEUS in a drunken quarrel at the wedding of PIRITHÖUS.

THE heathens seem to have supposed the ARCHER, and Centaur CHIRON must have been transported into heaven, from finding such a character chosen by the Chaldees as the hieroglyphick of November, being the leisure time they had to hunt and destroy those wild beasts which, if not killed, they knew would despoil them of their future harvests.



X. CAPRICORN, THE GOAT.



THE mythologists fabled this to be the GOAT whose milk subsisted Jove while he was obliged to be concealed in Italy from his father, SATURN, who had devoted him and his brothers PLUTO and NEPTUNE to destruction.

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THIS fiction could only have originated from the Chaldees having chosen the GOAT as the most proper and judicious hieroglyphick of the motion and path which the sun appears to take in the month of December; for when the GOAT has fed himself with the browse in the vallies, he immediately soars to the herbage on the summit of the mountain; this is perfectly analogous with the sun on the shortest day, then appearing to ascend the height of his path in the heavens.



XI. AQUARIES,

XI. AQUARIES, THE WATER-BEARER.



AGREEABLE to the Greek system was fabled to serve the gods with nectar, and to scatter dews and shed rain upon the earth.

THIS fiction is entirely owing to the astronomers of Chaldea having adopted the symbol of water as a proper hieroglyphic of those rains which are ob-

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THIS fiction is entirely owing to the astronomers of Chaldea having adopted the symbol of water as a proper hieroglyphic of those rains which are ob-

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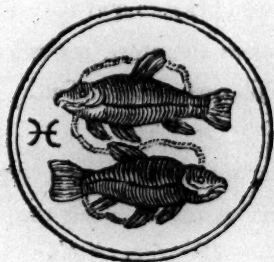
served,

served, frequently to fall in January, after severe frosts in November and December.



XII, PISCES,

XII. PISCES, THE FISHES,



THE Greek mythologists feigned these fish to have been exalted to heaven for having carried VENUS and CUPID from the giant TYPHON, by whom they were threatened.

IN this little fable, there seems to be a natural truth depicted. The danger of VENUS and CUPID being de-

L3

stroyed

stroyed by the giant TYPHON is descriptive of love becoming torpid in those winter months preceding February. But, from all nature then beginning to resume its spirit and animation, they feigned that in this month, these fishes had preserved VENUS and CUPID from the giant TYPHON, and were therefore rewarded by a place in the heavens in this part of the zodiac.

THE deifying of the fish was suggested to the Greeks by observing them among the twelve signs, in consequence of the Chaldees choosing them as the symbol of the increase of fish, which they observed always attended the return of February.



APPENDIX.

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A P P E N D I X.

C I R C E.

THIS celebrated forcerefs was the daughter of **PHÆBUS** and **PERSIS**. She poisoned her husband who was king of **Sarmata**. Trying the effects of her venomous arts on her subjects, she caused them to revolt and banish her from their government. Being carried by her father **SOL** to a promontory on the coast of **Tuscany**, she fell in love with **GLAUCUS** the sea god. He being enamour'd of **SCYLLA** caused **CIRCE** to turn her into a sea-monster, by poisoning the waters in which she bathed. Being scorned by **PICUS**, king of the **Latins**, she changed into a wood-pecker. **ULYSSES**, being driven

driven on her island, was entertained by her with great civility and affection. He avoided the fate of his predecessors in her love, who were turned into swine and other beasts by MERCURY, who gave him the herb moly, and a sword of defence against the magic of her wand. ULYSSES drew the sword and threatened to kill her unless she swore by Styx to entertain him as a friend. This threat obtained her compliance, and the restoration of his companions to their former shapes, which they had lost by her enchantments. ULYSSES remaining with her twelve months is said to have had by her his two sons AGRIVS and LATINUS.

IN one of these isles called Pharmacusa, near Salamis, a sepulchre was erected by CIRCE.

THE idea of CIRCE seems to have been suggested to the Egyptians from observing the natural effects of her sin. Perceiving the brutal state to which mankind are reduced by such excesses, they could not better personify

personify these evils than by the character they give of this sorceress. Those who unwarily fell into her power, were described immediately to lose their glorious form of humanity, for the base and despicable nature and appearance of brutes. Thus she was called *CIRCE*, which signifies in the Egyptian language, the enigma, or mysterious wrapper.



MINOS.

M I N O S.

MINOS was one of the infernal judiciary triumvirate. He was the son of JUPITER and EUROPA, and brother of RHADAMANTHUS and SARPEDOR. His birth being thought illegitimate, the Cretans would not permit him to succeed his father, JUPITER ASTERIUS, in the kingdom. To persuade them it was the divine command, he caused NEPTUNE to raise, as a token, a horse from the sea. This obtained him the empire. Historians explain this part of the fable by asserting that he acquired possession thro' a formidable fleet, which he brought before the island. JUPITER is said to have kept him nine years hid in a cave, for the purpose of teaching him the most equitable and judicious laws for the government of his people. He married PASIPHÆ, daughter of PHÆBUS, who being vicious in her nature, is said on that account, to have brought forth
that

that monster, the MINOTAUR. He was distinguished for the equity and goodness of his government. MINOS sat upon a throne above EACUS and RHADAMANTHUS, who referred all appeals to his superior judgment. This judicature was held in a large meadow called the FIELD OF TRUTH, out of which was a passage to the Elysian fields, and another to Tartarus.

MINOS being deputed by JOVE to judge the souls departed, must have been suggested to the heathens, by the exemplary justice with which he had governed Crete. As they found it taught in the bible that a final judgment followed every departure from life, they conceived no person was so proper to pronounce this definitive sentence, as the son of JUPITER, who had governed the Cretans with so much happiness in life. And to shew their particular confidence in his equity and wisdom, they made him the chief judge of the lower regions.

RHADA-

R H A D A M A N T H U S.

RHADAMANTHUS was another son of JUPITER ASTERIUS. He is said to have murdered his brother, MINOS, and afterwards to have fled to Æchalia, a city of Bœotia, where he married ALCMENA who had been the wife of AMPHITRION. His kingdom was distinguished for its wealth, fertility, and happiness, and himself as the most innocent, learned, equitable, and virtuous sovereign. He was remarkable temperate. In jurisprudence he excelled all the law-givers of Crete, although they were all characterised by the virtue and justice of their decisions. His province as a judge of the regions below, was to enquire into the crimes committed on earth, and to bring them to confess those sins they had committed without repenting of their enormity until the hour of death. The Asiatics
who

who died were left to his judgment. He only bore a plain rod as a mark of his office.

RHADAMANTHUS, like his brother MINOS, seems to have been chosen one of the infernal judges, from the wisdom and justice with which he governed his subjects on earth. His being deputed to judge those who had not repented of their crimes until the latest period of their existence seems to have arisen in the minds of the heathens, from their having read in scripture that those who deferred their repentance until the time of their death, would be liable to a more exemplary punishment. They, therefore, constituted a particular judge in RHADAMANTHUS, to sentence such unhappy souls as were in this sad predicament.



EACUS,

E A C U S.

EACUS was the son of **JUPITER** and **ÆGINA**. The inhabitants of the island of **Ægina** being destroyed by a plague, **JUPITER**, on the petition of **EACUS**, restored them by changing all the ants into men and women. Thus were the new people of this isle called **Myrmidons**, from *murmia*, which in Greek signifies an ant. They were so industrious as to render themselves famous for their commerce and navigation. **EACUS** having, thus, restored his people and established their prosperity, was rewarded at his death with the fabulous honour of being deputed to the office of one of the infernal judiciary. Like **RHADAMATHUS** the insignia of his power was only a staff. The Europeans were left to his sentence. But what distinguished him most the favourite of **JOVE**, was, when Greece was afflicted with a general drought, the Delphic oracle nominating him

as the intercessor for rain, his supplication was heard and the country relieved.

THE chief part of what relates to EACUS is, thus, to be explained. He governed the island which was called from his mother, Ægina. The plague which infested it was pirates, who drove the inhabitants into dens and caverns for safety. EACUS, encouraged them on the departure of the pirates, to build houses and sow corn. He taught them, likewise, military discipline, and how to build and man a fleet, with which they protected themselves, encreased their commerce, and recovered their former prosperity. Thus were they stimulated to creep from their lurking places, where they lived like ants, and appear in the world as men and mariners. His being created, or rather represented by the heathens as one of the infernal judges, was from being, like his two compeers, distinguished for remarkable piety and justice while he lived on earth.

P A R I S,

WAS the son of PRIAM, and distinguished for judging the golden apple to VENUS and for being the cause of the Trojan war, by having despoiled MENELAUS of his wife HELENA, whom he carried to Troy. The story of the golden apple is briefly as follows. At the marriage of PELEUS to THETIS, the goddess DISCORDIA not being invited, threw among the guests a golden apple, on which was written—TO THE FAIREST. The three candidates for this prize were JUNO, PALLAS, and VENUS. PARIS who then kept sheep on mount Ida, was deputed by JUPITER as their arbiter. The three goddesses descending from heaven, appeared before him, and offered each of them a particular gift as a temptation. JUNO would have bribed him with an empire, PALLAS with wisdom, and VENUS with the most beautiful woman in the world.

PARIS

PARIS preferring the latter, decreed the apple to VENUS, who agreeable to her promise, caused HELENA to leave her husband, and resign herself to his embraces. Hence is said to have arisen the destruction of Troy, and the kingdom of PRIAM,

THE chief origin of this fable is to shew the power of beauty over the human mind. The choice of PARIS in preference to wisdom or a kingdom, is finely descriptive of those sacrifices which are daily made by mankind at the shrine of the fair sex. But the fate which attended the gratification of his wishes equally warns us of the dangers that await the indulgence of our passions.



ÆSCULAPIUS.

ÆSCULAPIUS was the god of phyfic, and son of APOLLO by the nymph CORONIS. Improving the art of phyfic before little known, he was esteemed as a god. His mother being suspected of misconduct in her pregnancy, was shot by APOLLO, who opened her body and brought ÆSCULAPIUS into the world. Such was the medicinal power of this character, that he was thought able to restore the dead to life. PLUTO finding the population of his realms diminished by mankind, thus, preserved from the grave, solicited the aid of JUPITER, who immediately killed ÆSCULAPIUS with thunder. He is described with a crown on his head, and leaning on a knotty staff. Dogs are his companions and the guardians of his temple. The Cyreans, supposing he was nourished by a goat, offered this animal to him in their sacrifices. And according

to PLATO, dunghill cocks were likewise sacrificed to him. He was first worshipped at Epidaurus, and afterwards at Rome, where he delivered the inhabitants from a great pestilence with which they were afflicted. A temple was dedicated to him in an island situated at the mouth of the Tiber. The Romans relate of him this story.—When the people of Epidaurus received the Romans with the greatest civility, and escorted them to the temple of ÆSCULAPIUS, a serpent, under whose form he was worshipped, appeared, and proceeded voluntarily into the ship of the Romans. He learnt the art of physick from his master, CHIRON, the centaur. He had two sons called MACHAON and PODALINIUS who were both famous physicians. They followed AGAMEMNON, general of the Greeks, to the Trojan war, and effected the greatest services among the sick and wounded soldiers.

ÆSCULAPIUS was well imagined by the fabulous Greeks to be the son of APOLLO, by a nymph of the
M 3 earth.

earth. This is exceedingly picturesque of that physical and philosophical truth that all medicinal qualities in plants, herbs, fruits, fossils, waters, and minerals must be derived from the combined powers of the sun and earth exerting themselves for the relief and benefit of mankind.



THESEUS.

T H E S E U S,

WAS the son of NEPTUNE and ÆTHRA OF ÆGEUS. Chusing HERCULES as his pattern, he endeavoured to extirpate all thieves and robbers wherever he was. He went with the Athenian youth to Crete, and was delivered as a prey to the MINOTAUR, by the order of MINOS, who had imposed on the Athenians an annual tribute of Grecian youths to be sent to Crete, in order to be devoured by the MINOTAUR, as an expiation for their having killed his son ANDROGEAS. THESEUS no sooner arrived, than ARIADNE, daughter of MINOS fell in love with him, taught him how to kill the monster, and to escape from the labyrinth, by a ball of thread with which she had provided him. Having, thus, relieved his companions and the Athenians in future, from the danger of this tribute, he

failed with ARIADNE to the isle of Naxos. At the instigation of BACCHUS he left her sleeping on the island and returned to Athens where his father ÆGEUS expecting to see him return with white sails, according to promise, if he succeeded, and perceiving they had not been changed from black, with which THESEUS first sailed, he threw himself into the sea, which from him took the name of ÆGEAN. The Athenians instituted feasts to his honour and sacrificed to him as a sea-god, and the adopted son of NEPTUNE.

THE story of THESEUS divested of its fable is, that he gathered the Athenians who were dispersed in villages, into one community, inclosed the city with walls, enacted the most salutary laws, and instituted that popular government which continued until Athens was invaded by PISISTRATUS.

TRIPTO.

TRIPTOLEMUS.

CERES, being kindly treated by CELEUS at Athens, taught him to sow corn, and nourished his son TRIPTOLEMUS, by day with celestial milk, and covered him over with fire in the night. CELEUS too curiously prying into this treatment of his son, was slain by CERES. But TRIPTOLEMUS having grown in a very extraordinary manner, was sent through the world by CERES, to teach mankind the culture and utility of corn. He executed her commands so faithfully, and taught the art of husbandry so excellently that he was called TRIPTOLEMUS which in Greek signifies—threshing of corn.

THIS fable of TRIPTOLEMUS contains a symbol of that physical truth which should ever be the first tenet

in

in the creed of husbandmen. CERES nourishing him with heavenly milk by day, and covering him with fire by night, shews that corn is only to be nourished with the dews and rays of heaven; and to be preserved from the chills of severe night, by the spreading of heated dung over the fields. Thus have the Greeks made their fables subservient to divine and human purposes. While they served to inculcate the truths and duties of religion, they were equally extended to explain the principles of philosophy and to enforce the necessity and propriety of rules to be observed for the benefit of man, in his present, as well as his future existence.

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